

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 51.

SATURDAY, DECEMBER 23, 1882.

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SATURDAY, FEB. 10.

CRYSTAL PALACE.—The SATURDAY CONCERTS will be RESUMED on SATURDAY, Feb. 10th, 1883. The programme will include Overture, *Benvenuto Cellini* (Berlioz); Concerto Symphonique for pianoforte and orchestra (Litolff); New Song, for contralto and orchestra (Gounod); Symphony, No. 5, in C minor (Beethoven). Vocalist—Mme Patey. Piano—M. Louis Breitner. Conductor—MR AUGUST MANNS.

On SATURDAY, Feb. 17, New Dramatic Cantata, "ALFRED" (Poem by W. GRIST, Music by E. PROUT). Alswitha, Miss Annie Marriott; Alfred—Mr Vernon Rigby; Guthrun, Mr Bridson; Chorus of Saxons and Danes, by the Borough of Hackney Choral Association. Selection from Music to *King Thamos* (Mosart), first time at these Concerts. Conductor—MR EBENEZER PROUT.

On SATURDAY, Feb. 24th, the programme will include Symphony, in G minor (Sterndale Bennett); Concerto, for violin and orchestra (Heinrich Hofmann), first time in England; Adagietto and Minuet, from Suite, *L'Arlesienne* (Bizet), first time at these Concerts; Overture, *Leonora* No. 3 (Beethoven). Vocalist—Miss Edith Santley. Violoncello—Herr Hausmann. Conductor—MR AUGUST MANNS.

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MUSIC IN VIENNA.*

The programme of the second Society's Concert was neither planned nor carried out under a lucky star. It offered us, it is true, only eminent composers, but somehow or other diminished—either by the mode of selection or form of execution. In the latter respect, Herr de Ahna was first to disappoint us by his rendering of Spohr's Violin Concerto in D minor. Of all Spohr's Concertos this is most frequently heard now-a-days, and the way in which Joachim especially played it has left a deep and delicious impression on us all in Vienna. A virtuoso who presents himself with it before the public must at least (!) come near Joachim.† Herr de Ahna has not great tone, but for this we might forgive him, as well as many of his colleagues, were the tone always pure and his execution more uniformly correct and expressive. The Adagio proved more successful, though occasionally spoiled by excessive sentimentality, but technically at least it was irreproachable. The *finale*, devoid of rhythmical life, seemed to indicate that the performer had no sympathy with it. For many years Herr de Ahna has occupied a prominent position in Berlin, which induces us to think that on the present occasion indisposition may have prevented the full display of his capabilities. There was no lack, however, of applause and calls (Herr de Ahna, as we know, is a native of Vienna.)—Another composition, which we all love and value, surprised us by the new garb in which it was for the first time presented. I mean the *Adagio* from Beethoven's B flat major Trio, Op. 97, "arranged" by Liszt for the orchestra. The garment is a rich and gorgeous specimen of ornamental tailoring, such as Liszt alone is capable of turning out—but the simplicity of the old Beethovenian dress is far more beautiful and becoming. Nay, Beethoven's scoring of this Adagio—pianoforte, violin, and violoncello—is more than a mere dress; it is the very skin of the delicate body, and cannot be stripped off without inflicting severe injury; and no other was the exact tone-colour in which Beethoven beheld his superb creation, fashioning it from out the innermost nature of the three instruments. In a word, a Pianoforte Trio is not suited for a full orchestra. If, moreover, we have to do with a trio which combines and contrasts the three instruments with absolute perfection, we fail to see that any advantage is gained by pompous orchestration.

Earnest criticism ought to protest the more strongly, because instances of this uncalled for scoring and over-arranging have become a fashion. The more sparing their own flow of ideas, the more industriously do some composers bestir themselves in decking out those of others.—Another orchestral composition at the last Society's Concert was the overture (*Sinfonia*) to J. S. Bach's Sacred Cantata, No. 49: "Ich gehe und suche mit Verlangen," for strings, two oboes, and organ. It was on this occasion scarcely in its proper place, and produced the less impression as the organ of the Musikverein's Room with its strong reverberation did not allow the rapid figuration to come out with sufficient clearness, while the alternating of the organ and orchestra, on which the principal effect depends, lacked the requisite distinctness.

The concert wound up with Franz Schubert's "Easter Cantata," *Lazarus* (considerably shortened). Despite some great beauties, the effect of the work in its totality is oppressive. Even in 1863, when, after having been forgotten, it was found by Herbeck, and delight at such unexpected treasure-trove, together with the charm of novelty, secured for it a favourable reception, I could not quite share the general enthusiasm. Yet the first performance was given under far more auspicious circumstances, and in a more correct form, than the present one. Herbeck gave *Lazarus* in the small room, in the evening, and in Passion-Week, that is to say—at the right time and in the right place. The work, with its first part laid at the death-bed, and its second, at the place of burial, belongs to Passion-Week or All Saints' Day, when a reverent greeting awaits it, just as upon a lower level, but in a like spirit, a similar greeting awaits the annual performance of *Der Müller und sein Kind*. In a large room, the instrumental part of *Lazarus* is lost, just as the gentle perfume of the pious songs of death is lost on the thousand-headed audience of an afternoon concert. To enter again into the details of the work would be superfluous. After the first performance it was played again in Passion-Week, 1868; but the second was less successful than the first, while the third, and most recent, was less successful than the second. That

some of the pieces belong to the finest Schubert has left us is a fact no more to be questioned than that the work as a whole cannot be reckoned among his happiest inspirations. Even Schubert's rich store of musical ideas could not counterbalance the fatal monotony of the book. In addition to his wealth of melody, he must have possessed the pathos of Beethoven and the polyphonic mastery of Bach fully to master the tearful uniformity of his subject. The continued adherence to the same frame of mind, musically represented by the predominance of the slow *tempi* in "four-four," by the long *arioso* recitatives, by the absence of bass and contralto in Part I., &c., must end by wearying. We miss most painfully the compensation of polyphonical treatment and vigorous choral writing. The chorus is introduced only at the end of each part, and on both occasions as a slow song of lamentation. These peculiarities impart to the whole almost the character of a vaudeville, leaving out of consideration a total absence of the *epic* element, indispensable to a strict oratorio style. Between touchingly beautiful numbers there are many others chiefly remarkable for effeminate sentimentality. But the cause of all this, as we have hinted, is to be found in the book, and could no more be hidden at the last performance than at the first. Notwithstanding the efforts of the conductor, Herr Gericke, the work was not well executed. Herr Walter is to be praised for his singing as Lazarus, and, so far as his means permitted, Herr Storzitz as Simon. Mdme Ehn, as *Jemima*, was an inadequate successor of Mdme Wilt.

(To be continued.)

TEN ORIGINAL SONATAS.

(From the "Daily News.")

Ten original sonatas for the pianoforte are about to be published—by subscription—through the eminent firm of Rudall, Carte & Co. The scheme has been organized by Mr Henry W. Carte, who has secured the promise of an original work of the important class referred to from each of the following composers:—Dr Ferdinand Hiller, Herren Gade, Grieg, Reinecke, and Dvorak, Sir J. Benedict, Professor Macfarren, Mr C. E. Stephens, Mr J. F. Barnett, and Mr C. V. Stanford. The project is an artistic one, and deserves especial success in days when the symphonic form of pianoforte music has been almost entirely superseded by compositions of a lighter character.

[Let us hope that the ten sonatas may not only be "original," but good; that the composers, in short, may tread in the footprints of undisputed masters, rather than stumble about in the dark, confounding the "nature of things," after the manner of some recent "epoch-makers," cherished and ministered to by the "advanced people." That "H. J. L." will set to work, practising them all at a breath, may be taken for granted. We wish every success to the scheme.—D. B.]

CHRISTMAS.*

Hail, Christmastide! Fair time of joy and peace,
When all domestic graces sweetly flower;
Love, which doth now in every heart increase,
Pervades, with influence blest, the social hour.

The children's voices, on this happy morn,
Ring out, like silver bells, so sweet and clear;
Let none presume their simple mirth to scorn—
To-day the Christ-child unto them is near.

Methinks bright angels now bend over earth,
And breathe, in tender love, the sweet old tale
Of the Redeemer's lowly-cradled birth,
Whose pathos through all time shall never fail.

Now ring the Christmas chimes with joyous peals—
Their music seems to Heaven our earth to bind;
And o'er each listening heart so softly steals
A sense of goodwill unto all mankind.

* Copyright.

SARAH ANN STOWE.

DRESDEN.—Auber's *Muette*, with new scenery and dresses, has been revived at the Theatre Royal, but the performance was hardly worthy of the place or the work.—Teresina Tua has been playing at the Hôtel de Saxe, exciting, as usual, the utmost enthusiasm.

* From the *Neue freie Presse*.

† Not so easy—"at least," or at most.—Dr Blidge.

THE ODE TO THE PASSIONS.*

The custom of producing new works at the great provincial musical festivals, wherein the composer has the advantage of a well-trained choir, excellent orchestra, and the best available vocal and instrumental talent of the day for the interpretation of his or her composition, is both a judicious and commendable one. There are many reasons, however, against receiving the dictum of a festival audience as a final standard of judgment; hence another and equally important custom has obtained in connection with festival essays of a successful character, namely, that of submitting the work produced to the verdict of a metropolitan audience. Such a course will, undoubtedly, be speedily adopted in the re-production of *The Ode to the Passions*, by Mrs Meadows White, better known by her maiden name of Alice M. Smith. *The Passions*, recently performed with an unusual amount of prestige and success at the late Hereford Festival, is not the work of a tyro in the art of musical composition. Mrs M. White is already recognized as one of the musical geniuses of the day. The author of *The Mask of Pandora*, and many other excellent classical compositions, her writings are highly esteemed by the most judicious art critics, and form the best answer that can be rendered concerning the oft-mooted question of "the feminine in music," and whether woman can or cannot shine as well in the ranks of musical composition as in other branches of high art. In discussing this question, it seems to have been forgotten that women hitherto have had no opportunity of experience in the orchestra; and as one month's practical knowledge of orchestral effects and possibilities is worth one year of theoretical training, those works which include all the resources of elaborate instrumentation could scarcely have been expected to emanate from the ranks of feminine musicians. Whatever may have been the disabilities under which female composers have hitherto laboured, certain it is that Mrs Meadows White has nobly fought against and triumphantly conquered them; for her works not only display original talent for composition of the highest order, but they are scored and instrumented throughout with a vigour, power, and completeness worthy of any name distinguished in the annals of musical art, whether that name indicates the authorship of a master or mistress. Dr Blinge has well remarked that "all art work is personal to the worker." If, then, Mrs Meadows White can score, avail herself of orchestral resources, and, above all, write, as she ever does, with the true ring of genius, "she takes a licence in her work," and her noble compositions will heretofore sweep out of memory, to say nothing of use, the pitiful remarks of the pseudo art critic of half a century ago, such as "Pretty well—for a woman."

Without reverting to Mrs White's former productions, it is enough to say *The Ode to the Passions* is unmistakably her *chef d'œuvre*. It is, as its title implies, a musical rendition of Collins's celebrated ode of that name, the poem having been first set to music in 1774 by Benjamin Cooke, Mus. Doc. Mrs White's score is written for two soprano, contralto, tenor, and bass soli, with chorus and orchestra. There are ten numbers, the first being a short but highly effective introduction, followed by a splendid tenor solo with chorus on the theme, "Fear, Anger, Despair." This is succeeded by a pure Handelian movement for the choir, "When Music," and a graphic fugal movement for tenor, bass, and chorus, very skilfully outwrought, without being laboured or tedious. "The Pleasures of Hope," for soprano solo; "Revenge and Pity," bass solo; and the grand chorus, "Jealousy," are each fine pieces of characteristic writing, and form a *crescendo* in the interest of the work of a marked description. Nos. 6, 7, and 8, "Melancholy," "Cheerfulness," and "Joy," are complete musical studies, and are sufficient in fragmentary shape to ensure a high reputation for their gifted composer. "Love and Mirth"—No. 9—forms a charming theme for a duet between the tenor and soprano, the last number—a stately and massive chorus to the theme of "Music"—bringing the work to a grand climatic close. The style of this composition as a whole is in strict harmony with the poem, and yet is redolent of the age in which Collins wrote, not in the sense of being "old fashioned," for the varied emotions depicted by the poet are grandly, graphically, and forcibly interpreted in the best forms of modern art. But there is a charm in the adaptation of the words and music, which, whether derived from the feminine element of "intuition," or the loftier realm of "inspiration," realizes in its finest sense the true meaning of music—namely, to clothe ideas in expressive and highly characteristic musical phraseology. In this Mrs Meadows White has succeeded to admiration, and when musical criticism shall be regulated by musical knowledge instead of a slavish obedience to the dicta of prejudice and fashion, when English music shall be

praised because it is purely English, and German music shall be admired because it represents German nationality, Mrs White's *Ode to the Passions* will be esteemed as worthy of any nation, and a work as truly meriting the title of "a grand tone picture" as that of any composer of any country or time.

In advance of the performance of this fine composition in the metropolis the public may be prepared to listen to it with sentiments of the highest appreciation. It is one which certainly settles the question that genius is of neither sex, and the highest scientific training owes nothing to nationality. A rare treat awaits the musical connoisseur in the production of *The Ode to the Passions* in London, and the gifted composer may well expect an ovation no less brilliant than that with which she was greeted at the Hereford Festival.—*The Echo*.

ST JAMES'S HALL.

Under the direction of Mr W. G. Cusins, a performance of Handel's *Messiah* was given at St James's Hall last Saturday evening, supported by Mesdames Albani and Patey, Messrs. J. Maas and Santley as principals, with a chorus and band of 300 performers, the latter—led by Herr Ludwig Straus—selected entirely from the orchestra of the Philharmonic Society. In bringing forward the great Saxon musician's masterpiece on this occasion Mr Cusins was actuated by intentions beyond the mere desire to furnish an equivalent for the Christmas representation of the oratorio hitherto given under the auspices of the Sacred Harmonic Society. In a pamphlet circulated amongst the audience, while giving an exhaustive and interesting account of the work, its history, and of the manner in which it has fared since the death of the composer, Mr Cusins points out that, owing to want of marks of expression in the orchestral and choral parts, the performances of *The Messiah* are not what they ought to be. The degrees of light and shade which, according to Dr Crotch, used to be taught at rehearsal, are not to be looked for now, simply because *The Messiah* is never rehearsed, every performer being supposed to know it thoroughly. In this strait Mr Cusins obviously considered that a service to the cause of art would be rendered by remedying the rough and ready style of performance which had previously obtained, and giving a reading in which variety, contrast, and balance of tone were conspicuous features. We have no reason to suppose that the reform initiated by the conductor of Her Majesty's Concerts and those of the Philharmonic Society will fail to bear fruit, but, to judge by Saturday's experience, much that he wishes to accomplish has yet to be realized. How the soloists discharged their tasks can be readily imagined, indeed, no finer quartet could be dreamt of in these days; but the choruses on the whole, left much to desire. Mr Cusins conducted with praiseworthy care, and Mr Pettit supplied the organ part. There was a fair attendance but no crowd.—*Standard*.

(To the Editor of the "Musical World.")

SIR,—Talking about the advance of music in England, look to the Guildhall Music School orchestra, composed of a hundred and odd amateur performers, all working for the love of the art, unmistakably. I have been accustomed in my native county in the north to hear the best (years ago) of the then amateur performances in England; but Mr Weist Hill, conductor of the Guildhall orchestra, has in such a short time brought this band of really loving gifted amateurs to such wonderful perfection that they feel how they are learning. One can but consider what a general love and cultivation of musical feeling there is in London, in the city, above all, and in this country, with such an intelligent "loving-music" orchestra directed by one of the best musical conductors we have ever had—Mr Weist Hill.—Yours obediently,

A NORTH COUNTRYMAN.

RIO JANEIRO.—During the Italian operatic season recently brought to a close at the Imperial Theatre, the number of performances was 41, *Les Huguenots* having been given 5 times; *Aida*, *Le Prophète*, *Semiramide*, and *La Juive*, 4 each; *Mefistofele*, 3; *Il Guarany*, *L'Africaine*, *La Forza del Destino*, *Marta*, and *I Puritani*, 2 each; *La Traviata*, *Faust*, *Il Trovatore*, *Rigoletto*, and *La Favorita*, once each.

BOLOGNA.—A flattering compliment, showing the esteem in which he is held here, has been paid Sig. Mancinelli, conductor and director of the Liceo. According to the terms on which he accepted the latter office, his appointment required annual renewal. At their last meeting, however, the Municipal Council made it an appointment for life.

* Collins's Ode. Set to music by Alice Mary Smith. First performed at the Hereford Musical Festival, 1882.

A COMIC CYCLUS.

To Dr Blidge.

SIR,—Is there (I ask you, who know everything that passes or not passes) any truth in a rumour, undulating hereabouts, to the effect that, in emulation of Michael Angelo Tittmarsh Neumann's "cycles," Mr D'Oyly Carte has bent his mound upon a Gilbert-Sullivan, or Sullivan-Gilbert *Cyclus*, throughout Great Britain, America, and the Colonies? How refreshing would be a breeze thus everywhere globularly wafted, dispersing the fever-breeding epidemic under which we are long-suffering victims! It would clear the atmosphere of marshy *miasma* and prolong the existence of people not given to opiates stagnant or mephitic mists. Many of us credulously-imaginative Americans are gasping for pure air; but our eminent conductors, exotic and indigenous, persistently dose us with antidotes worse than the poison under which we have withered. Stimulants more nerve-shaking and sleep-forbidding than those so queerly styled "Symphonic Poems" I am at a loss to conceive. They are only to be likened to the phantoms which delirium paints upon darkness.—I am, sir, with respect, yours,

DIOMED SHIELD.

[Mr Diomed Shield is a lunatic. What little method there may be in his lunacy is conveyed so unmethodically that it can only be excused under the plea that it comes to him straight from his forefathers.—Dr Blidge.]

A VILLAGE CONCERT.

What a relief, after smarting in throat and eyes with stings of the fog that hugged London during the earlier days of the week, within its folds, to find oneself trotting along the road that winds its track, by the Hampshire Downs, from Petersfield to Portsmouth! Here the clouds, thrust back to their proper region, have really to make a hard fight to keep the sun's rays from falling upon the heights, still covered with snow that appears like whitest lawn thrown across the upheaved bosom of mother earth. Here the fleece of the flocks grazing on the lowlands does not present such a strong contrast to the snow, as did the sooty sheep in Regent's Park to the spotless flakes that lately fell there. Nor is there less difference in the trees. The oaks, standing as it were in mossy slippers, have their trunks covered with lichen, which, if not meant to keep them warm, makes them look clothed and clean; whilst firs and abundance of evergreens lead one to fancy that winter, as other despots, is not impartial in dealing out scourges. "Early moon to-night," said my companion as daylight was fading out of the sky; and surely there it was, looking for all the world as if it had torn a rent with its sharp horns, in the night clouds, on purpose to show me what a pretty village Horndean, the place of my destination, was. There was something in the aspect of my friend's house as I approached that awoke a doubt as to whether the perfectly quiet evening I had reckoned upon should after all be my lot; and this doubt became a certainty, for I was speedily informed of a concert that was to be held up the village at Merchistoun Hall. Although not unacquainted with the dissimulation necessary to society, I could scarcely help betraying chagrin when told I must be one of the party. Had I then escaped the din of the London music-room for rustic chantings? Well, there was no help for it, and submission followed. "Why have you," I inquired on the road, "given your schoolroom"—for that was the only public building known to me in the parish—"such a grand name as Merchistoun Hall? What made you dub a place so redolent of corduroy with so sweet a title?" Before I could get an answer my trap was driven into park-like grounds, lighted up—the strip of a moon having quickly dropt after the sun—with lanterns such as Dogberry carried on his rounds. We were saluted at the door of the mansion, for such it really was, by sounds from an organ pealing forth Mendelssohnian strains; and entering, I was not a little charmed to find that the drawing-room, in which the company was assembled, opened upon a music-room, at the end of which an organ towered, like an Assyrian idol, up to the roof. It sounded as noble as it looked imposing, and so admirably has Mr Hunter, the builder, made the dispositions that the tone, even at full force, never falls unpleasantly loud, much less overpoweringly,

upon the ear of the listener. Upon this occasion Mr Pillow, the popular professor of the district, "touched" the three-decked instrument with excellent effect and ready skill. The following ladies and gentlemen of the neighbourhood performed a well-devised programme:—Mrs G. Prior, Mrs Wilson, Miss Ord, Miss Keeley, Miss Courteney, Misses Poate, Miss Antill; Mr J. W. Pillow and Mr J. D. Antill. The last-named gentleman sang "The Message" (Blumenthal) and a Hunting Song in capital style. Mr Antill has a manly and sympathetic tenor voice, which, judging by the enthusiasm it evoked, is held by his neighbours in high repute. His sister, Miss Antill, told "A Winter's Story" with touching pathos, each word being distinctly and naturally uttered, and each phase of sentiment truly embodied. The brother and sister, I am told, belong to a family, the occupiers of Merchistoun Hall, who are all, more or less, musical. Mrs Wilson, evidently suffering from a cold, bravely attacked songs pitched in a high key, and secured sympathy, if not unbounded admiration. A cyclopean basso banded away at the "Village Blacksmith," yet, strange to say, even he, when dwelling upon the Sunday theme, did not seem altogether unconscious of the tender emotions the churchyard calls up in the breast of him who has dear ones lying there. The rough exterior is sometimes linked to a somewhat gentle heart. The glees were sung with great spirit, the church choir assisting. Indeed, the concert was held "in aid of the church choir and cricket club." A strange combination some may say, but the worthy vicar, the Rev R. F. Maynard, perhaps does not see that innocent pastime is antagonistic to religious duty. Anyhow, the concert gave great satisfaction, and it was pleasant to hear a venerable Baronet, and great landowner, on leaving, say: "I like these meetings, they bring us all together."

PENCERDD GWFFYN.

Horndean, December 16th, 1882.

ROYAL ACADEMY OF MUSIC.

The annual Christmas concert by the pupils of this flourishing school of music took place on Friday evening, in St. James's Hall, under the direction of Mr William Shakespeare. There was the usual complete orchestra of past and present students, seventy in all, while the chorus, of nearly 150 voices, consisted entirely, we believe, of young people at present running their academic course. The bringing together of such an array of performers, coupled with the executive merit made so abundantly manifest, was an achievement that reflected honour upon the institution over which Professor Macfarren presides. Moreover, it proved, whatever may be said on certain platforms, that all English students do not run abroad for a musical education, and that those who stay at home need not be forlorn of hope. Two compositions by pupils had a conspicuous place in the programme, and held that place by unquestionable right. They were a "Concertstück"—why this German word?—for pianoforte and orchestra, the work of Charles S. Macpherson, who played the solo; and a setting of Psalm 137 for soprano solo, chorus, orchestra, and organ, from the pen of F. K. Hattersley (Balfie Scholar). With the weaknesses of these ambitious efforts we do not concern ourselves, but their merits demand and deserve acknowledgment. Each is in its way and degree effective; the real value of both lying, however, in their indication of ability which further training and experience will develop. The creative department of English music was never in a more hopeful state than now, and to the realization of its promise Messrs Macpherson and Hattersley may, if they choose, contribute. Only they must continue to work by the light of classic art, and not be tempted to follow the jack-o'-lanthorns that hover over swamps and bogs. In the first part of the programme the compositions just named were associated with the overture to *Die Zauberflöte*, Brahms' new pianoforte concerto in B flat, and Weber's song, "O Araby," *Oberon*. The solo part of the concerto was divided between Miss Margaret Gyde and Miss Annie Mukle, by each of whom it had obviously been well studied. Not less clearly had Mr Shakespeare made preparation of the work a labour of love. Yet the result, however commendable as regards the performers, failed, we think, to advance the concerto in favour. Masterly the music is, beyond question; but it is also uninspired, painfully elaborated, and dry. The song from *Oberon*, as sung by Miss Ehrenberg, made a "hit." The lady possesses a capital mezzo-soprano voice, and uses it like an artist. She should do good service in time. The second part was wholly taken up with Handel's *Ode for St Cecilia's Day*, given with a new organ accompaniment by W. Sewell (Novello scholar) who, the audience were assured, had discharged his task "with reverence

for the author's design, and in emulation of the manner of his time." It is satisfactory to add that an effort made in the right spirit achieved a successful result. The ode was generally well performed under Mr Shakespeare's intelligent and sympathetic direction, the orchestra and chorus being particularly good, while the solos entrusted to Misses Hardy and Thudichum, Messrs Dyved Lewis and Courtice Pounds, enabled those young artists to make a very favourable impression.—D. T.

Subjoined is the programme:—

Overture, *Die Zauberflöte* (Mozart); Concertstück (MS.), for pianoforte and orchestra (Charles S. Macpherson, student). Mr C. S. Macpherson; Psalm CXXXVII. (MS.), for chorus, soprano solo, orchestra, and organ (F. K. Hattersley, Balfé scholar). Solo, Miss Charlotte Thudichum; Concerto in B flat, No. 2, Op. 83, 'or pianoforte and orchestra (Brahms), Miss Margaret Gyde (pupil of Mr Walter Macfarren) and Miss Annie Mukle (pupil of Mr W. Stlake); Song, "O Araby," *Oberon* (Weber), Fatima, Miss Alexander Ehrenberg; Ode For St. Cecilia's Day, Composed in 1739 (Handel, additional organ accompaniment by W. Sewell, Novello scholar), solos by Miss Kate Hardy, Miss Charlotte Thudichum, Mr Courtice Pounds, and Mr Dyved Lewis.

Mr William Shakespeare conducted.

CHERUBINI.

(Continued from page 773.)

X.

Considering the constantly delicate state of his health, we find some difficulty in comprehending the astounding activity of which Cherubini gave at this epoch such manifold proofs. We see him, for instance, engaged, successively or simultaneously, on a number of different things which had no connection with each other, but merely prove to what a degree he was animated by an ardent and sincere love of his art, and how ready he always was to take any trouble when the glory and advantage of that art, which he so cherished, were at stake. Not only did he produce one after the other important works, not only did he write compositions more or less numerous having nothing to do with the stage, not only, as a professor at the Conservatory, did he take an interest in directing the works and studies of his pupils, but he was also the master-mind in the committees charged with planning and carrying out the excellent Methods of Instruction for the use of the establishment; while, lastly, we see him conducting likewise grand concerts in an important theatre, besides being entrusted with the direction of the musical performances at the grand national festivals which the Republican Government got up. Eager for work, always on the breach, truly indefatigable; in turn a composer, a theoretician, an orchestral conductor, and, if necessary—as we shall see presently—a polemical writer. How, we ask, could he satisfy so many demands on him and multiply himself in so prodigious a manner?

Not long after the production of *Escave*, he assumed a portion of the artistic responsibility of a concert speculation, the concerts being given in the Théâtre Louvois, which then bore the name of the Théâtre des Troubadours. These concerts were thus announced in a class paper—the *Courrier des Spectacles*:—

"Manager's Office of the Théâtre des Troubadours. —The public is informed that in the course of this month there will be given several concerts, in the execution of which Citizens Garat, Kreutzer, the Brothers Romberg, recently arrived in Paris, Citizeness Ribout, Dame Bertaut, and other distinguished artists will take part. The concerts will be under the immediate direction of Citizens Lefebvre, Cherubini, and Garat."

The first concert took place on the 14th Pluviôse (3rd February, 1801), and attracted a good audience; but, though the names of Garat and the two Rombergs, both remarkable virtuosos, appeared in the programme, the performance, as a whole, was not considered satisfactory; a second concert was given on the 26th, but without any great success, while a third, though announced, never came off. The enterprise died at its birth. Some months subsequently we find Cherubini taking part in the dispute which the inspectors of instruction at the Conservatory thought it their duty to sustain in the press with Lesueur, who spent his time in running down the institution, though he had formerly belonged to it. At any rate, the *Courrier des Spectacles* contains in connexion with this matter, in its number for the 27th Frimaire, Year X., a letter signed by Cherubini and his colleagues, Gossec, Méhul, and

Martini. Cherubini also inserted in the same paper under, the date of the 16th Pluviôse following, a long article in which he analyses Rameau's harmonic system while noticing Catel's *Traité d'harmonie*, which the author had just submitted to the special committee of the Conservatory. At the same time, he undertook with his two friends, Boieldieu and Jadin, the publication of a musical miscellany published by Mme Duhan. This miscellany, which took the title of the *Journal d'Apollon*, appeared every fortnight, and was made up of French or Italian vocal pieces due exclusively to the three composers.† It was, also, shortly afterwards that Cherubini was mixed up in a commercial scheme started, doubtless, by several composers to defend their authors' rights, disregarded somewhat probably by the music-publishers. One thing, at any rate, is certain. Berton, Boieldieu, Nicolo, Méhul, Jadin, Kreutzer, and Cherubini combined to found a musical publishing firm in which they traded personally with their own works. The house was situated in the Rue Richelieu, then called the Rue de la Loi; it is the same which Boieldieu's younger brother afterwards took on his own account. The trade mark of the firm was a star with the name of one of the associated composers appearing between a couple of the rays.

Cherubini did not, however, give up the stage. He had produced nothing at the Opera since his first work, *Démophon*, was played there, but he now took advantage of an opportunity which presented itself. An obscure writer, named Mendouze, offered him the book of a two-act opera, *Anacréon, ou l'Amour Fugitif*. Cherubini set it to music, and the new *Anacréon*, which came six years after Grétry's, made its appearance on our first lyric stage on the 11th Vendémiaire, Year XII. (4th October, 1803). It was not so fortunate as its elder, and, owing to the libretto, was well-nigh a total failure. Castil-Blaze thus speaks of it in his *Académie Impériale de Musique*:

"It was on a trick once played, long before our revolutions, by that sly rogue, Cupido, on the old troubadour of Teos, that two word-writers, Aignan and Mendouze,‡ knocked up a libretto for Cherubini. La Fontaine translated the ode, handing down the memory of this piece of perfidy.§ The Anacreontic libretto struck the public as very wearisome and icy cold. They received certain scenes, however, with transports of merriment, especially one in which Anacréon, when speaking to his favourite Odalisque, to ask her for something to drink, calls her: *Esclave intéressante*. For five minutes shouts of laughter prevented the actor from going on. Cherubini had a success, however, despite his unfortunate word-writers. . . . I will mention in Cherubini's *Anacréon*, the overture, which we still hear at the Conservatory; Corinne's air: 'Jeunes filles aux regards doux,' with its tender melody, graceful character, and forms so often imitated, and which has enjoyed the triple success of theatre, drawing-room, and school; 'De nos cœurs purs,' a harmonious and solemn quartet; and 'Dans ma verte et belle jeunesse,' a brilliantly effective and picturesque trio. The storm has taken its place among the most renowned specimens which have blustered on our stage from *Alyone* to *Guillaume Tell*. When the '*Anacréon* Overture' was executed for the first time at the Philharmonic Concerts, London, the audience admired it so much that they insisted on hearing it three times."||

The interpreters of *Anacréon* were Lais as the poet himself and the admirable Mme Branchu as Corinne. Mdle Jaunard enacted Venus, while to Mme Gardel was entrusted the part, both a singing and dancing one, of Athenais. The *divertissements* were danced by Vestris, his wife, Mmes Taglioni and Coulon. Despite this cast, and despite the real value of the music, the work fell not only beneath laughter, but—a fact not mentioned by Castil-Blaze—hisses.

"The music was considered agreeable," says Babault, in his *Annales Dramatiques*, "but sometimes a little too learned for the

† Here is the advertisement of this publication inserted in the number of the *Courrier des Spectacles* for the 21st Germinal, Year X.: "New *Journal d'Apollon*, by Citizens Cherubini, Boieldieu, and Jadin.—This periodical will appear under the title of the *Journal d'Apollon*. It will contain new compositions by the three musicians; each will supply two a month, which, collected, will form six pieces, consisting alternately of French romances, rondeaux, duets, and airs, and Italian duets and cavatinas or canons for three or four voices. The first number will appear on the 1st Floréal next."

‡ I do not know that Castil-Blaze had any special information about Aignan, when he coupled his name with Mendouze's. Contemporaries mention only the latter.

§ The adorable little mad piece called "L'Amour mouillé," || *L'Académie impériale de Musique*, Vol II., pp. 92, 93.

* For the 6th Pluviôse, Year IX.

style of work. This opera was the first ever hissed at this theatre, and, in this respect, will mark an epoch."

The press was no less severe than the public, and as the work was not withdrawn from the repertory as soon as it wished, Geoffroy, never backward with his pen, exclaimed in the *Journal des Débats*: "The Théâtre des Arts authoritatively upholds its *Anacréon* against the public, who thought the old debauchee, disguised as a hero, very wearisome and very ridiculous." Geoffroy was decidedly too impatient, for the career of *Anacréon* was short, being limited to a total of seven nights.

(To be continued.)

PROVINCIAL.

CHELTEMHAM.—There are some most enjoyable concerts given every Saturday afternoon at the Montpelier Rotunda by Mr Pollock, which are well patronized by the residents and visitors. The concert under notice, which was the seventh of the series, was exceptionally good. Messrs Cecil Traherne and Ernest Cecil were the singers. They gave some ballads and duets, which, being frequently sung by them, have become associated with their names; among these were "Stay" and "The Time of Roses," ably rendered by the singers and admirably accompanied by the composer, Mdme Mina Gould. "Eyes" (a new duet by the same composer) and "Napoli," by Signor Tosti, pleased the audience immensely, judging from the hearty applause and unanimous "call" at the conclusion of each.

LIVERPOOL.—On Tuesday, Dec. 19th, the Liverpool Philharmonic Society gave Handel's *Judas Maccabeus* with great success, the principal singers being Mdme Albani, Mdme Billine Porter, Miss Damian, Mr Maas, and Mr Ludwig. Mr Max Bruch conducted.

MIDDLESBOROUGH.—The first concert of this season in connection with the Middlesborough Musical Union was given on Wednesday evening, Dec. 13, in the Temperance Hall. The singers were Miss José Sherrington, Messrs Henry Guy and Thurlay Beale; the instrumentalists—Mrs Frost (harp), Mdme Brouil (violin), and Mr J. A. Brouil (violinello). The first part of the concert was devoted to Mr Prout's cantata, *Alfred*, the clever libretto to which is from the pen of Mr W. Grist, of the Crystal Palace, Sydenham. The performance throughout was eminently successful, the recitatives and solos being sung in a highly creditable manner. The choruses were well rendered, especially "Lift the Raven Standard High" (re-demanded). The singing of Miss Sherrington was admirable. Possessing one of the purest and most flexible of soprano voices, she gave the difficult passages of the soprano music with an ease and grace seldom equalled. In the second part Miss Sherrington sang "The Jewel Song" from *Faust* splendidly. The expression with which she rendered it will not easily be forgotten by those who heard her. Great praise is due to Mr Kilburn for the excellent way in which he conducted the orchestra.

RUGBY.—On Thursday evening, December the 14th, the Rugby Philharmonic Society held a concert at the Town Hall, when Handel's *Messiah* was given by a band and chorus numbering about 120, the band being reinforced by instrumentalists from Leicester and Leamington. The soloists were Miss Emily Paget, R.A.M., (who undertook the soprano music at a few hours' notice in consequence of the sudden indisposition of Miss Clutterbuck), Mrs Steel (contralto), of Rugby, Mr G. Banks, (tenor) and Mr J. Smith (bass), of Peterborough Cathedral. The trumpet *obbligato* was admirably played by Mr A. Robinson, of Birmingham. The band under Herr Pettersson's leadership, played splendidly, and Mr E. Edward proved himself an able conductor. Miss Emily Lawrence presided at the (Estey) organ, and the performance altogether was a great success. The hall was densely crowded and many were unable to gain admission.

CORK.—The second concert of the Cork Orchestral Union was held on Tuesday afternoon, December 19th, in the Assembly Room. The attendance, though large and fashionable, was not as great as if the concert had been held in the evening; but the busy time of the year may account in a great measure for the slight falling off. The feature of this concert was the production of a Grand Fantasia de Concert, and a better description of it could not be given than in the following: This "fantasia, or 'tone-picture,' is intended to represent musically the different incidents connected with a battle. In the middle part of the last century, a musician of some degree of ability, named Franz Kotzwara (who, for a period, resided in Cork), composed a piece entitled the 'Battle of Prague,' which was in much vogue among pianoforte players about fifty or sixty years ago. The present fantasia is founded on the lines of Kotzwara's work, some of its themes being partly used as subjects.

† The name then borne by the Opera.

The orchestral score contains some brilliant effects, the 'attack' movement being specially vivid, while the peculiar discords in the slow movement (in F minor), combined with the wailing characteristics of the instrumentation, are made to represent the 'Regrets for the Slain.' This work is the composition of Mr W. Ringrose Atkins, the talented conductor and director of the Union, and was selected by the "Alliance Musicale" of Paris and London as one of the four large works to be brought out in their journal for the present year. On the whole, the concert was a decided success, and reflects the greatest possible credit on Mr Atkins, who deserves the thanks of the music loving portion of the Cork people for enabling them to enjoy a treat in music so very seldom afforded even in larger and more important cities.—J. F. McC.

SOUTHEA.—The attractive programme of the concert at the Portland Hall last week drew a fashionable audience. Miss Alice Roselli gave the famous aria, "Una voce poco fa" (*Il Barbiere*), with great effect, as well as the popular ballad, "Forget and Forgive." Mdme Enriquez, a general and deserved favourite wherever she sings, gave Pinsuti's "Heaven and Earth" with genuine expression, as well as Blumenthal's "When the House is still." Mr Santley delighted everyone. He was in excellent voice, gaining immense applause after "Gipsy John" and "Father O Flynn." Mr W. H. Cummings sang Felicien David's "O ma maîtresse," with genuine expression. Miss Kathleen O'Reilly was the pianist. She played Chopin's Fantasia, Op. 66, and the same composer's "Berceuse," both exceedingly well. Signor Napoleone Carozzi accompanied the songs like a thorough musician.

STRATFORD.—A full house, first-class artists, a capital programme, and an enthusiastic audience, may be accounted sufficient to justify a concert being designated successful. Each of these requirements was complied with at the second popular concert at the Town Hall on Thursday evening, December 14. The singers were Mdme Patey, Miss Mary Beare, Mdme Colletti, Mr Sidney Tower, and Mr Clive. It is almost superfluous to say that Mdme Patey was enthusiastically received, and that each of her songs was encored. Miss Mary Beare and Mdme Colletti (a pupil of Signor Schira) both made their appearance for the first time before a Stratford audience, and both succeeded in making a favourable impression. Both of Miss Beare's songs were applauded, every one appearing charmed with her clear voice and finished style. Bishop's favourite song, "Till me, my heart," was exceedingly well sung, and she had to comply with an enthusiastic recall, when she sang "On the banks of Allan Water." Mdme Colletti was not fortunate enough to secure an encore, but her singing of a fine dramatic song, "Love lives for aye," by Signor Schira was, notwithstanding, exceedingly good. Mr Henry Parker, in the unavoidable absence of Mr Wilhelm Ganz, conducted.

PAULINE LUCCA ON HERR JANNER.—Speaking in Berlin of the terrible fire at the Ringtheater, Vienna, the popular Mdme Lucca said: "The manager, Herr Janner, is as innocent as anyone ever overtaken by an unexpected calamity; the Police wanted a scapegoat for their own shortcomings, and the manager had to be that scapegoat. In our Operahouse in Vienna I feel as confident as if I were in a fireproof safe."

Mr BYRON has returned to his pleasant retirement in the mazes of Clapham-park—a little cautious regarding the fogs that have lately hung heavily over London and the suburbs, but otherwise in better health and spirits than he has been at any time since the commencement of his long indisposition. The public will be glad to learn that besides the comedy which he has written for the Vaudeville, the popular dramatist is at work on pieces for Mr J. S. Clarke and Mr Toole.

MDME ROSE HERSEE.—We are glad to inform our readers, who we are sure will be equally pleased to learn, that Mdme Rose Hersee, the popular "English prima donna," has recovered from the severe illness which has compelled her, since August, to relinquish all engagements. Mdme Hersee will sing for the first time since her convalescence, at Nottingham, on Tuesday next ("Boxing-day"), in *The Messiah*, with Mdme Trebelli and Mr Maas, and is engaged by Mr Gye for the Promenade Concerts at the Royal Italian Operahouse, Covent Garden, in January.

On leaving Berlin, Angelo Neumann's "*Nibelungen Company*" proceed to Amsterdam, where they open on the 2nd and conclude on the 16th January. They then visit the Hague, Rotterdam, Brussels, Antwerp, and Copenhagen, whence they go to Denmark and Sweden. In the spring they are to give four "Wagner Concerts" in Paris. (In which theatre?—Dr Stiegl.)

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 8, 1883,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in A major, Op. 93, for two violins, viola, and violoncello (Rohr)—M^{me} Norman-Néruda, M^{ms}. L. Ries, Hollander, and Piatti; Song (Miss Orridge); Polonaise, in F sharp minor, Op. 44, and Three Studies, Op. 25, Nos. 6, 8, 9, for pianoforte alone, by desire (Chopin)—Herr Pachmann.
 PART II.—Sonata, in A major, for violoncello, with pianoforte accompaniment (Boccherini)—Signor Piatti; Song (Miss Orridge); Sonata, in G major, Op. 30, No. 3, for pianoforte and violin (Beethoven)—Herr Pachmann and M^{me} Norman-Néruda.

Accompanist—MR ZERRINI.

THIS (SATURDAY) AFTERNOON, DECEMBER 23, 1882,
To commence at Three o'clock precisely.

Programme.

Septet, in E flat, Op. 20, for violin, viola, clarinet, bassoon, French horn, violoncello, and double bass (Beethoven)—M^{ms}. Joachim, Hollander, Lazarus, Wendtland, Wotton, Reynolds, and Piatti; Song, "Let me wander not unseen" (Händel)—Miss Carlotta Elliot; Barcarolle, in F sharp major, for pianoforte alone (Chopin)—M^{me} Haas; Andante, in E major, and Scherzo, in A minor, posthumous, for two violins, viola, and violoncello (Mendelssohn)—M^{ms}. Joachim, L. Ries, Hollander, and Piatti; Songs, "Du bist wie eine Blume" (Rubinstein) and "Au Printemps" (Gounod)—Miss Carlotta Elliot; Hungarian Dances, for violin, with pianoforte accompaniment (Brahms and Joachim)—Herr Joachim and M^{me} Haas.

Accompanist—MR ZERRINI.

BIRTH.

On November 30th, at 3, Stanhope Place, Hyde Park, W., ANTOINETTE STERLING, the wife of John Mackinlay, Esq., of a daughter.

DEATH.

On Sunday evening, Dec. 17th, at 9, Belgrave Square, after a short illness, ESTHER MATILDA JOHNSTONE, niece of the late Catherine, Dowager Countess of Essex (Miss Stevens).

M^{me} CHRISTINE NILSSON gave her farewell concert in New York on the 3rd inst., at the Steinway Hall. Hundreds of persons were unable to obtain admission, and the receipts amounted to 6,000 dollars.

M^{me} ALBANI is expected to reach New York on the 9th January, and to sing at the Symphony Society's concert on the 12th. On the 19th she is to make her operatic *début* in Chicago.

M^{me} MONTIGNY-RÉMAURY took part in a "Beethoven Festival" at Hanover, with the brilliant success to which she is accustomed.

BALFE's anthem, "Save me, 'O God," was sung in St. Paul's Cathedral on Tuesday, at Evensong, for the first time there.

MR F. LEWIS THOMAS had the honour of performing a selection of music on the organ before H. R. H. The Prince of Wales, on Monday afternoon, the 18th inst., at the residence of Sir Edward Scott, Bart., Sunbridge Park, Bromley.

MR AUGUST MANNS has gone to Glasgow, and does not return until February.

THOSE who have already in their possession the pianoforte and vocal scores of *The Sorcerer*, *H. M. Pinafore*, *Pirates of Penzance*, and *Patience*, may now enrich their library with *Iolanthe*, which has just been issued.

THE last Popular Concert for 1882 (20th of the pre-Christmas series) is announced for this afternoon. Joseph Joachim then leaves England to return in February and remain to the end of the 25th season (*Hoch*)—only again, let us hope, to come back to England for the 26th.

THE last Crystal Palace concert, until February 10th, was given on Saturday last, conducted by Mr F. H. Cowen, whose "Scandinavian Symphony" was performed. A general view of the season thus far advanced is reserved for next week.

MR SERGEANT BALLANTINE arrived in New York on the 4th inst. It is hoped the distinguished Q.C. may give some lectures on theatrical life.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 23, 1882.

Cambridge University.

FINAL EXAMINATION FOR THE DEGREE OF BACHELOR OF MUSIC.

[Pills for Candidates.]

Thursday, December 7, 1882. 2 to 5 p.m.

HARMONY.

I. Add an Alto and a Bass part to the following melody. The score must consist of three parts only.

ABBEY.

The Scotch Psalter, 1615.



II. Resolve the following chord (1) in the key of A minor, and (2) in that of D major.



Afterwards, by enharmonic change of notation, resolve the chord in at least six other keys. In every case let the progression be preceded and followed by suitable chords to complete the musical phrase.

III. Write parts for Soprano, Alto, and Tenor (each in its proper clef), according to the figuring, above the following Bass. Insert occasional passing notes in any of the parts. All discords except passing notes must be prepared. State, by number of the bars, where and into what keys the music modulates.

1 2 3

4 5 6

7 8 9

IV. Complete the accompaniment to the following melody by the addition of a part, for Viola, according to the figuring. The added part should consist mostly of quavers in arpeggio, broken by occasional diatonic or chromatic passing notes, but one or two chords may be introduced if these can be played by "double-stopping." Mark the bowing. State, by number of the bars, where and into what keys the music modulates.

Allegretto. 1 2 3 4

VIOLIN. *p*

VIOLON-CELLO. *cres.*

5 6 7 8 9 10 11 12 13

p *cres.*

14 15 16 17 18

sf *p* *cres.*

19 20 21 22

f *tr.*

23 24 25 26

dim. *pizz.* *p* *col arco.*

V. Name the faults in the following strain:—

INSTRUMENTATION.

VI. What is the intended effect of the Quint Stop ($10\frac{1}{2}$ feet tone) in the Pedal Organ? And upon what acoustical phenomenon does that effect depend?

VII. In designing a modern Organ, is it desirable, or otherwise, to include a Tierce Stop? Give a reason for your answer.

VIII. Transcribe the following passages; 1, for a trumpet, 2, for a horn, naming the suitable crook for each.

(1)

(2)

IX. Write the real notes of the following passage for violoncello:—



X. Write the real notes of the following passage for basset-horn. Also transpose the same into the key of E for the clarinet, choosing the appropriate clarinet. State from what work the extract is taken.



CONCERTS.

LONDON CONSERVATOIRE OF MUSIC.—An event of interest to the friends of this institution took place at Burlington Hall on Saturday evening, when a concert, organized by the pupils, was given as a "setting" to the ceremony of presenting Mr Lansdowne Cottell, founder and principal, with a handsome testimonial in recognition of "his talent and the great attention bestowed by him upon each student individually." The hall was crowded by an audience quite in sympathy with the occasion, so that Mr H. Schlesinger, who made the presentation on behalf of 258 subscribers, had an easy task in creating the necessary amount of enthusiasm. Mr Schlesinger delivered a brief address, touching upon various abstract considerations in connection with music, but finding his audience more completely with him when extolling the merits of Mr Cottell. Two other gentlemen spoke to the same purpose, referring, likewise, to the position of a music school which, established in 1876, now contains a large number of students, some of whom, by an admirable arrangement, receive a free education. In response, Mr Cottell was satisfied to thank his friends, believing, perhaps, that anything more could best be done by the pupils themselves, who would show the measure of efficiency with which the work of the Conservatoire is carried on. The concert, as a note to the programme stated, was intended to represent "a lively manifestation of good-will rather than the classical element of the institution," and on the basis of this fact the students made a plea for indulgence. It may be that the request was superfluous, and, in any case, the audience entered heartily into the reasonable idea of a "lively manifestation of good-will" by bestowing cordial, yet not indiscriminate, applause upon the performers. Such an occasion and such labours are not for criticism. The work done had widely various degrees of merit, some of it being advanced, some of it elementary, but every effort was tendered by the "simplicity and duty" on which Shakespeare's Athenian Duke set so great value, and this made it welcome. It is unnecessary to go into the details of a concert devoted to songs and light instrumental pieces. Enough if we indicate the features recognized as most worthy. Among these were Mr H. Colonieu's facile playing of a flute solo on airs from *Il Trovatore*; Mr George Sumpster's rendering of Liszt's wild transcription of the quartet in *Rigoletto*; the singing by Madame Aubrey of "O luce di quest' anima;" and, by Miss Emilie Conyngham, of Bishop's "Lo, here the gentle lark." The last-named made a very lively impression, justly traceable to a voice of more than average excellence, and to ability beyond common. D'Alquen's "In cellar cool" served Mr Alfred Hervey for the display of a genuine bass voice and a bold, manly style—merits recognized and rewarded by an encore. Among other students who attracted notice were Miss Blanche St Clair, Miss Thilemberg, and Mr T. A. Sisley. These all served to indicate the carrying on of vigorous work under Mr Cottell's supervision, while there were not wanting signs of a spirit of enterprise which will one day, perhaps, attempt the erection of a building for the use of the school.

MDME SAINTON'S ACADEMY.—Among the students' concerts usual at this season, the one given by the pupils of Mdme Sainton-Dolby's Vocal Academy always takes a conspicuous place on account of merit. There is reason to believe that the performance given in Steinway Hall on Thursday evening would have created even more than average satisfaction, but for the influences of our genial climate,

which made such inroads upon the resources at Mdme Sainton's command that she thought fit to proffer an explanation. The audience, however, had little reason to complain. A long programme was set before them, and the standard of executive merit, having regard to the youth and inexperience of those engaged, deserved approval. Among the students who earned words of encouragement and praise were the Misses Walton, Willis, Lord, Killik, and Amy Carter. Several of these ladies had been heard before on one or more similar occasions, so that it was possible to note the satisfactory progress made under the care of their accomplished teacher. The first appearances were those of Miss Walton, who sang Costa's "Turn thee unto me" (*Eli*), and of Miss Willis, whose song was Handel's "Eyes cease from weeping." Criticism here would be out of place, but not so an injunction to persevere in a course entered upon under favourable and promising circumstances. Miss Lord, an American lady, with a fine, rich contralto voice, showed marked improvement in Gounod's "There is a green hill far away," and Miss Killik gave Mdme Sainton's favourite song, "I cannot forget," so well that she was called upon to repeat it. As for Miss Carter, who has long been one of the most hopeful students in the Academy, her rendering of Schubert's "Resting Place" and "The Post" was marked by qualities, both natural and acquired, that should one day become better known. It is pleasant thus to note the signs of merits in young aspirants; it will be still more agreeable to see the pupils working on assiduously, considering nothing done while anything remains to do. "Rome was not built in a day," and the making of a singer is in some respects a finer achievement than the raising of a city. Mdme Sainton was, as usual, assisted by several of her former pupils, those who rendered most valuable service being Miss Adela Vernon and Miss Hilda Coward. Mr Arnold, the talented violin pupil of M. Sainton, also attended, and played some Spanish Dances by Sarasate in capital style, obtaining an easy encore. Concerted music once more formed an attractive feature in the programme. The works presented were Smart's "Night sinks on the wave"; Mendelssohn's motet, "Laudate pueri"; Lassen's "O, holy night"—solo by Miss Coward, violin *obbligato* by Mr Arnold; the Spinning Chorus in *Der Fliegende Holländer* (encored); and Mackenzie's "Waken, waken." All these, conducted with much skill by M. Sainton, were given in a style so correct and refined that the pleasure of listening had no drawback. Mr Leipold presided at the pianoforte throughout the evening.—*D. T.*

TUFNELL PARK CHORAL SOCIETY.—Gade's *Psyche* was selected for performance by this society on Tuesday evening, Dec. 12th, when the choral results justified the choice, and further demonstrated the value of such a musical body to dwellers in the north of London. It is no little benefit to have the newest and highest works of art brought to the neighbourhood for weekly practice, and public interpretation. The members, on the occasion under notice, showed, by precision and attack, as well as an intimacy with, and a mastery over the varied characteristics of the choruses, that they had paid close attention to the teachings of their able and indefatigable conductor, Mr W. Henry Thomas. Whatever may be the ultimate position of *Psyche*, whether it prove to be a piece, running for a brief season, and then laid for ever by, or become a standard work, time will reveal. But at present it certainly suffers no neglect, and should such befall it, the English translator will not be charged with failing to use the utmost efforts of his imagination to bring the mythological story exactly to suit the modern ethical palate. Might he not be charged rather with uncommon daring for placing *Psyche* in the "argument" to represent the human soul undergoing preparation for lasting happiness? Painters and sculptors, as well as poets, have conspired to put a very different complexion on the myth, and perhaps evangelical teachings tagged on the erotic fiction, are a little out of place. But however this may be, it is certain that "words" cannot kill music, or it would have been dead and buried long ago; and Gade's art is probably strong and bright enough to shine through verbal mists. In every page of the work refined taste, technical skill, and fluent expression are made manifest, but at the same time powerful feeling and dramatic force are not so readily detected. The fancy and judgment of the listener are appealed to more than the passion and emotion of the heart. There is nothing in it one could wish unsaid, but a great deal that might have been uttered with more marked emphasis. The musical student will, especially if he hears it with an orchestra, always find agreeable instruction, but the general public will scarcely be moved to enthusiasm. In the absence of a band Mr Frank L. Thomas presided at the pianoforte with commendable skill. The part of *Psyche* was rendered in a musically manner by Miss Margaret Hoare, who brought to the trying music not only the advantages of a cultivated voice, but also the perceptions of a true artist. Mr and Mrs Grylle imparted significance to

the music allotted them, and Mr Fred. Partridge sang with ability, while Mr Lewis Thomas did excellent service. The chorus, as it has been already intimated, was altogether without reproach. In the second part of the programme Mendelssohn's setting of the "Forty-second psalm" was given, wherein the members of the Society again acquired distinction; neither should the singing of Miss Bailey and Miss Argent go unchronicled. Miss Bailey has a remarkably sweet voice, that needs only self-command to be heard in all its fulness. Mr George Cox, singing with great success, was awarded an encore. Gounod's Christmas Carlo *Bethlehem*, a novelty, was very heartily appreciated. At the close of the concert the conductor Mr W. Henry Thomas received an ovation.—S. Y.

MUSICAL ARTISTS' SOCIETY.—A critical audience assembled in the concert room of the Royal Academy of Music on Saturday evening, Dec. 16th, to decide on the merits of the new compositions produced under the auspices of the above Society. As on former occasions a judiciously-constructed programme afforded unmixed pleasure to the large gathering. First on the list was a "Toccata and Fugue" for the organ, composed by Mr E. H. Thorne, well executed by Mr E. H. Hawthorne. An effective ballad, "The Fisherwife," the composition of Miss Oliveria Prescott, the talented authoress of a series of articles on "Form and Design in Music," and other interesting works, followed, and was well "told" by Miss von Hennig, who, we understand, came forward at the last moment, the lady who had undertaken to sing it being unable to appear. Miss Prescott's ballad, accompanied by the composer, made a decided "hit." Mr J. Baptiste Calkin then presented six characteristic "Tone pictures," entitled "Youth and Age." As was to be expected from the sympathetic rendering by this clever composer the various "pictures" received adequate colouring, and the kaleidoscopic points showed distinctness and boldness of treatment that evoked considerable applause. Mr W. H. Holmes came next with a seasonable song, "Ah, help the poor," his appearance on the platform calling forth a spontaneous burst of applause. Mr Frank Holmes was the singer, but was evidently labouring under the disadvantage of a cold. Two pianoforte solos, by Mr Charles Gardner, "Deux Morceaux Caractéristiques," and "Impromptu in A flat," capably rendered by Mr Henry Smith, evinced his musical faculty in an eminent degree. Mr George Gear was to the fore in "Sweet visions," sweetly sung by Miss Ellen Marchant, his second contribution being a tasteful setting of Moore's well-known words, "She is far from the land" (encored). A pianoforte solo, by Mr Arthur O'Leary, "Toccata in F major," was done full justice to by Miss Frances Smith, as, from its intrinsic merit, it deserved to be. A touching song by Mr Arthur Carnall was well sung by a young artist, Miss Amy F. Martin, followed by "The Children's Song," composed by Carr Moseley, specially well rendered by Miss Henden Warde. Undoubtedly the "piece de resistance" of the evening was Mr Charles E. Stephen's "Grand Sonata" in A flat, for the pianoforte alone. On a first hearing we can safely affirm that, as a solid contribution to chamber music, the work is worthy the composer's reputation. The opening movement, *Allegro moderato*, showed remarkable power and independence of idea, and this remark, in an enhanced degree, holds good of the second, *Andante cantabile*. The third movement, *Scherzo vivace*, gave a marked degree of pleasure, the *finale* bringing the sonata to a brilliant conclusion amid the plaudits of the audience. It had a suitable executant in Miss Edith Goldsbro'. The concert ended with a contribution, *Overture Scherzo*, from the pen of Mr E. Aguilar, who performed his own work in masterly style, the merits of which were suitably acknowledged.—WETSTAR.

MR ISIDORE DE LARA had the courage to give a "Vocal Recital" at Steinway Hall on Tuesday morning, Dec. 19th, at which he was the only executant. Stop! He had the assistance of Mrs Bernard Beere, assistance as valuable as it was agreeable, the accomplished lady reciting, in perfection, Tennyson's "May Queen" and Lord Lytton's "Portrait," as well as a clever piece by Mortimer Collins. The courage of Mr de Lara deserved the Victoria Cross, and he gained it—in the form of genuine and hearty applause from a large and sympathetic audience, chiefly composed of the fair sex, as our readers, no doubt, have guessed. We subjoin the programme, as a specimen of the variety of Mr de Lara's accomplishments as vocalist and composer:—

"O Jesu Salvator" (Leo); "To Chloe" (Sterndale Bennett); "Medje" (Gounod); "Only a Song" (De Lara); New Song, "Aprile," first time (Tosti); "Tis all that I can say" (Hope Temple); "Boujour Suzon" (Faure); "Long Ago" (De Lara); "Some Night," "Oriental Serenade," Badoura, and "With Smiling and Weeping" (De Lara).

MR AND MDME BODDA'S concert, given, with the aid of their pupils, at the Marlborough Rooms, on Tuesday evening, Dec. 19, for the benefit of the "Frithville Memorial Home," was musically, and, we trust, it will also turn out financially, successful. It is

difficult to single out among so many young students any one for special praise, as all did their "duties," *con amore*, heart and soul being evidently in their work. Suffice it that their excellent training was observable in the *morceaux d'ensemble*, and in many of the solos entrusted to them, especially in "Casta Diva" (*Norma*), sung by Miss Annie Lea, and "Caro nome" (*Rigoletto*), by Miss Emily Parkinson. The trio, "My Lady the Countess" (*Matrimonio Segreto*), was admirably sung, and capably acted by Misses Annie Lea, Schofield, and Millard, all the young students singing with precision and consequent effect, Gounod's chorus, "O Handmaids of Irene," which brought the concert to a termination. Mr and Mdm Bodda alternately accompanied the singers, and must be warmly congratulated on their success.

MDME REEVES' "Benefit Concert" took place at Morley Hall, Hackney, on Wednesday evening, December 13th, with the assistance of Misses Ella Lemmens and Ellen Marchant; Messrs Charles Manton, W. Phillips and Joseph Lynde, as singers, and Signor Tito Mattei (pianoforte) as instrumentalist. The programme consisted principally of works by modern composers. Mdm Reeves played, with her pupil, Miss Horn, a pianoforte duet on airs from *Der Freischütz*, and sang "Robert toi que j'aime," and the duet "Parigi o cara" (*Traviata*), with Mr C. Manton, receiving the applause due to her merit both as pianist and vocalist. Miss Ella Lemmens, the charming young daughter of Mdm Sherrington, gave the waltz from Gounod's *Romeo and Juliet*, and a song by Molloy, "Kinging the flower bells," with fluency and taste. Signor Tito Mattei played Chopin's "Fantaisie Impromptu" and his own brilliant "Valse de concert" in capital style.

A CONCERT was given last week at the "Bayswater Academy of Music" before a large and fashionable audience. The programme, carried out chiefly by pupils, commenced with an arrangement for eight hands of Weber's overture to *Euryanthe*, capably rendered by Mdmes Biggs and Winckworth, Misses Herschell and Langley, and concluded with Mendelssohn's Trio in C minor played by the professors, Dr Helbig, Herren Henkel and Schubert. Miss Rita Mandelson, a young and clever violinist, gave with effect solos by Link and Dancla, and Mrs Winckworth sang charmingly Braga's well-known "Serenade," (violin *obbligato*, Herr Henkel). Among the most effective vocal performances was the duet "Che soave zefiretto," from *Le Nozze di Figaro*, the singers being Mdmes Reuben Green and Winckworth.

LEIPSIC.—The 3rd of April next will be the 40th anniversary of the Conservatory, which now numbers 403 pupils. Of these, 97 are natives of Saxony; 218 belong to other parts of Germany; 128 to the rest of Europe; and 57 to countries beyond sea. The number of male students is 199; of female 204, married and single. Of the 128 non-German students, 65 come from Great Britain and Ireland; 17, from Sweden, Norway, and Denmark; 15 from Switzerland; 12, from Austro-Hungary; 10, from Russia; 8, from the Netherlands; and 1, from Spain. Furthermore, of the female students, 50 are English; 12, Scandinavian; 6, Russian; 4, Swiss; 5, Dutch; 2, Austrian; and 1, Spanish. (Then Spaniards are the best judges.—Dr Bidgr.)

MRS WELDON AND THE BIRMINGHAM FESTIVAL.—The hearing of the case "Weldon v Jaffray," which was an action brought by Mrs Georgina Weldon, trading as the Musical and Art Association, Oxford Street, London, against Mr John Jaffray, chairman of the Birmingham Musical Festival Committee, was set down for hearing on Tuesday, at the Birmingham County Court, before Mr Motteram, Q.C., the judge. Plaintiff claimed £50 as damages for breach of contract, because of the committee excluding her from the recent musical festival. She made up this amount by claiming items for festival tickets, hotel expenses, railway fares to and from London, cab hire, and lastly, £27 18s. 6d. for loss of time and money which would have been paid to her in respect of various musical criticisms which she had arranged to write. As soon as the case was called, Mrs Weldon's solicitor announced that the plaintiff was ill in bed and could not attend, but that he had seen her that morning, and had induced her to accept the terms offered by the other side. He therefore asked leave to withdraw the case. This was assented to, and the case was accordingly struck out. It was understood that the plaintiff accepted the sum of £30 in full discharge of all claims. The Festival Committee excluded Mrs Weldon from the Town Hall at the performances of the *Redemption*, because they feared that a disturbance might be occasioned, or that her presence might in some manner affect the proceedings. This fear arose from Mrs Weldon's own writings and M. Gounod's feelings with regard to her. The plaintiff's husband had not been joined in the summons, but the Festival Committee determined not to take advantage of this technical objection.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 9.

1787.

(Continued from page 773.)

The new year's Ode was composed for the first time by Mr William Parsons, who on the death of Mr Stanley in the preceding year, 1786, was appointed master of the King's band, and composer to his Majesty.

At the King's Theatre a new comic opera, called *Giannina Berdoni*, was performed on the 9th of January. The music was by Cimarosa. In this opera Signora Binini, a new *prima buffa*, appeared with success. Her voice was sweet, and she sang with great taste. She was encored in a rondo of great beauty. Cimarosa appears to have had great comic talent. The first *finale* is remarkably fine. On the 4th of March a new serious opera, entitled *Giulio Cesare in Egitto*, was produced. The music was entirely by Handel, and selected from the various operas of that great master by Dr Arnold. Rubinelli sang the part assigned to him in a chaste and elegant style; and Mara delighted the audience in the air, "Dove sei." Rubinelli never sang with more *éclat* than in Handel's music. Two new performers, Signora Storace and Signor Morelli, who had been very popular in Vienna, made their first appearance on the 24th of April, in a new comic opera of Paesicello, called *Gli Schiavi per amore*. They were extremely successful. Signora Storace displayed a clear and powerful voice. She sang in a chaste and pleasing manner, and acted with great animation. Morelli's bass voice was of a fine rich and mellow quality, and his singing and acting were of the first order. They were vehemently applauded. Both the comic and serious opera were now perfect.

In the early part of January Mr Crosdill called on me, by desire of the subscribers, to engage me to take the place of Fischer, the celebrated oboe player, at the ladies' concerts, of which he, under the ladies' directresses, was the manager. The subscribers to these concerts were of the highest class, and were considered superior judges of music. On the first night I played a concerto on the oboe I was complimented by Lords Brudenell, Ashburnham, &c. At this time I lodged in the house of a silk-dyer in New Street, Covent Garden, which occasioned Crosdill pleasantly to observe to a friend, "It would prove an awkward thing if Parke should be wanted in a hurry, for he lives at the Poles!"

This year I became acquainted with Stuart, the well-known and admired portrait painter, who was infallible in his likenesses, though not equally remarkable for the elegance of his draperies. Sitting with him one evening at his house in New Burlington Street, he (who was a little enthusiastic, or pretended to be so), rising from his chair suddenly, exclaimed to me with great vehemence, "Sit still—don't stir for your life!" I stared at him with astonishment, thinking the man was mad, till, in a subdued tone, he added, "I beg your pardon, but your drapery, as you now sit, is very effective, and I wish to make a sketch of it before you move." A few days afterwards I dined at the house of the same artist with a large party; among whom were Mr T. Smith, a gentleman of fortune, and a very particular friend of mine, who had that day been sitting to Stuart for his portrait, and Mr Hall, the successor of that great artist Woollet, and the engraver of the fine prints, "The battle of the Boyne" and "Cromwell dissolving the Long Parliament." These masterly productions, the engraving of which took up several years' labour, were finished on the day preceding our meeting, and, according to custom, the event was celebrated in the artist's gardens, by a discharge of cannon. At that period Mr Shield, the composer, myself, and two or three other friends belonging to the Opera House, had formed a sort of Saturday night's club at the Orange Coffee House in the Haymarket, where we supped after the play and the Italian Opera were ended. It happening, during dinner at Stuart's on Sunday, that I complained of headache, Mr Smith, who had known me ever since I was a boy, said to me in his good-natured and bantering way, "I observe that on Sundays you generally have the head-ache. How happens that?"—"Oh," said Stuart, "I will tell you. If a man's head comes in contact with a club over night, it may be expected that it will ache the next day." Stuart, who had studied under the celebrated historical painter, Benjamin West, acknowledged that his income had for several years averaged fifteen hundred pounds; notwithstanding this he could not contrive to make both ends meet. Therefore, in order to avoid impertinent creditors, he at length departed for North America, his native land. To form some idea of the style of expense of Stuart, it may only be necessary to state that he forgot to pay Fribourg of the Haymarket eighty pounds, which he was indebted to him for snuff only!

Having made a new engagement with Mr Harris, the proprietor of Covent Garden Theatre, by which I secured the privilege of playing at concerts, &c., I attended those of the Prince of Wales at

Carlton House, in which his Royal Highness performed on the violoncello. The band consisted of Cramer, Crosdill, Parke (myself), Shield, Blake, Schroeter, and Waterhouse. Schroeter, who had retired from public practice, performed on the pianoforte on these occasions. His style, like his music, was expressive and elegant, and his execution was neat and rapid. He played in so graceful and quiet a manner that his fingers were scarcely seen to move. The admirable pianoforte player, Miss Guest, afterwards Mrs Miles, also played in a similar way.

The Sunday concerts, for which I was engaged, commenced on the 14th of January, at Lord Hampden's. Mrs Billington and Signor Rubinelli were the singers, and Cramer led the excellent band of the professional concert. In one of the overtures the Prince of Wales and the Dukes of Gloucester and Cumberland performed. The two former on the violoncello, and the latter on the violin. The company on that occasion, which consisted of the flower of the nobility and gentry of England, amounted to at least four hundred persons; and the dresses of both ladies and gentlemen were elegant and splendid. There was, however, one gentleman present, most remarkable for the plainness of his costume, which, notwithstanding, eclipsed all the others in value. This was Count Woronzoff, the Russian ambassador, who appeared in a plain dress suite of puce-coloured cloth, the buttons of the whole of which (then worn very large) were covered with diamonds of the first water, as were his large Artois shoe-buckles, knee-buckles, and the button and loop of his chapeau bras. The sombre appearance of one part of his dress, contrasted with the brilliancy of the other, was extremely effective, and might be compared to one of the northern constellations on a clear winter night, with its stars glittering through the sable firmament. It was said that these elegant appendages were presented to Count Woronzoff by his royal mistress, the Empress Catherine.

(To be continued.)

ST. PETERSBURGH.—The Russian Musical Society gave a special concert at the Conservatory the evening before Anton Rubinstein's birthday in honour of that event, Rubinstein being one of those who founded the Society. When he appeared in the vestibule with his Wife leaning on his arm, he was greeted with tumultuous cheering and conducted into the concert room, tastefully decorated for the occasion. In the middle of the orchestra stood his bust. The programme consisted exclusively of compositions from his pen. Professor Auer conducted.

ROYAL ACADEMY OF MUSIC.—The competition for the Balfe Scholarship took place on Monday. The examiners were Messrs H. C. Bannister, Walter Macfarren, Alberto Randegger, Brinley Richards, E. Prout, Dr Steggall, and Professor Macfarren (chairman). The Scholarship was awarded to Charles E. Macpherson. The competition for the Westmorland Scholarship was held on the same day. The examiners were Messrs Frank R. Cox, Ettore Fiori, Walter Macfarren, Alberto Randegger, and Professor Macfarren (chairman). The Scholarship was awarded to Miss Charlotte Thudichum.

KARL ESCHMANN.—"In the person of Johann Karl Eschmann, who died on October 27, Switzerland has lost a highly gifted musician and her most prolific 'master.' Eschmann came of a musical family. Early in the century his grandfather, Jacob, was a shoemaker at Schönenberg, with seven sons, all of whom played on some instrument or other. One became the conductor of an orchestra at Wädenswyl, another a pianist at Lausanne, two entered the French army as bandmen. Two others became wandering musicians, and travelled with flute and fiddle over the greater part of Central and Southern Europe. One, Heinrich, after various vicissitudes, settled as a teacher of music at Winterthur, where was born to him on April 12, 1826, Johann Karl, the subject of this notice. The old man died only in October last, a few days before his son. Karl was trained to music from his earliest years, and in 1845, when his scholastic education was considered complete, he became a pupil in the Leipzig Conservatory, considered then the first music school in Europe. It was Eschmann's good fortune, while at Leipzig, to make the acquaintance of Felix Mendelssohn-Bartholdy, and became one of his private pupils. His first composition was published in 1848, and was well received both by critics and the public. On his return from Germany Karl settled at Zurich, where, besides composing, he taught music and the theory and practice of composition. He afterwards removed to Winterthur, then to Schaffhausen; but in 1866 he returned to Zurich, where he died. He was highly successful as a teacher, and his published works exceed 80. The one by which he is best known, both at home and abroad, though not the most important, is his *Musikalische Jugendbrevier*, which for 30 years has enjoyed a well-deserved popularity."—*Times*. (Geneva Correspondence.)

WAIFS.

Campanini, the well-known tenor, is at Milan.

Alexandre Dumas will spend the winter in Savona.

The Trieste Philharmonic Society is being re-organized.

Mdme Geistinger is "touring" through the United States.

Verdi's *Macbeth* was but coldly received at the San Carlo, Lisbon.

Mdme Scalchi reached New York from Rio di Janeiro on the 24th ult.

Wagner's *Walküre* was lately given for the first time in Königsberg.

Mrs Osgood, returned from her provincial trip, is again in New York.

Armando Castelmarty, the well-known bass singer, was lately in Milan.

Der Bettelstudent, a buffo opera, music by Millöcker, has been produced in Vienna.

The Italian opera company at Monte Video are having a prosperous season.

A new Choral Association, under the direction of Bazzini, is being organized in Milan.

Tchaikowsky, the Russian composer, is engaged on an opera to be entitled *Mazepa*.

The artists engaged in Milan for the Liceo, Barcelona, have left for their destination.

The first of the new series of Popular Concerts in Brussels will be given early in January.

A new opera, *Flora MacDonald*, by John Urich, is announced for production in Bologna.

Etelka Gerster, with Sarasate and Leonhardt E. Bach, has given two concerts in Hamburg.

Miss Madeleine Cronin, the talented young pianist, is passing the Christmas vacation in Paris.

The Pagliano, Pergola, and Goldoni Theatres, Florence, will open for opera this Carnival season.

Luigi Denza, the Neapolitan composer, has been made Knight of the Order of the Italian Crown.

The *Iolanthe* of Messrs Sullivan and Gilbert is drawing largely at the Standard Theatre, New York.

Mdme Anna de Belocca has sung twice at Monte Carlo, on each occasion with extraordinary success.

Boito's *Mefistofele* will be produced in the early part of January at the Théâtre de la Monnaie, Brussels.

The Belgian violin virtuoso, Isaye, was applauded at the last concert of the Orchestral Association, Geneva.

Like the management of the Teatro Argentina, that of the Teatro Costanzi, Rome, has come to pecuniary grief.

It is stated that M. von Flotow has suddenly become blind, but there appears to be some doubt on the subject.

Widor is in negotiation with the Imperial Operahouse, Vienna, for the composition of the music of a new ballet.

The Popular Concerts of Classical Music, under the direction of F. Nicolao, have been highly successful in Palermo.

The Vogls, man and wife, have re-appeared at the Theatre Royal, Munich, selecting for the purpose Wagner's *Siegfried*.

The Municipal Council have elected Brandes, hitherto a member of the operatic company, director of the Stadttheater, Breslau.

The Municipality of Valparaiso have voted the erection of a new Theatre, capable of holding 2,000 persons at an outlay of £70,000.

Mdme Fursch-Madi made her first appearance at the New York Academy of Music on the 1st inst., the opera being *Les Huguenots*.

Sarasate, it is said, will not visit America unless he is guaranteed 500 dollars a concert. (Sarasate likes the "Spanish.")—Dr Wittgr.)

An Armenian operatic company are giving performances at the Theatre in Smyrna; they will be succeeded by an Italian company.

Giribaldi's three operas, *Parisina*, *Manfredi di Svevia*, and *Ines de Castro*, are to be produced next season at the Politeama, Buenos Ayres.

Robert Schumann's *Genoveva* has been produced for the first time in Rotterdam by Carl Pfäffling's German company and favourably received.

The season at the Teatro Regio, Turin, will be inaugurated with Wagner's *Rienzi*, the Italian version of the book being furnished by Arrigo Boito.

Ermina Borghi-Mamò, requiring repose after the fatigue of the long season at Buenos Ayres, has declined an engagement at the San Carlo, Lisbon.

Grau's company opened at the Teatro Tacon, Havannah, with *Mignon*, Mdle Privat sustaining the title-part, and Capoul that of Wilhelm Meister.

Mdme Minnie Hauk has made a very successful tour in Canada. She was to appear on the 4th inst. at the New York Academy of Music in *Carmen*.

Nessler's new opera, *Der Wilde Jäger*, has been produced in Strassburgh; the second act was applauded; the others met with but moderate success.

Ambroise Thomas's *Mignon*, with the Sarda-De-Bassini couple in the leading parts, will be performed during the Carnival at the Teatro Rossini, Venice.

Marzini, who died recently at Vercelli, has left the annual sum of 2,000 lire to be added to that voted by the Municipality for the winter theatrical season.

Pauline Lucca chose for her second character at the Royal Operahouse, Berlin, Catharina in Götz's *Bezéhmte Widerspenstige*, in which she was applauded to the echo.

At the meeting of the Netherlandish Society of St Gregory (Maestricht) thirty pieces of sacred music dating from the 15th and 16th centuries, will be performed in St Thomas's Church.

Brunn, a "lyric and acting tenor," from the Theatre Royal, Copenhagen, will sing for a limited number of nights, with a view to a permanent engagement, at the Royal Operahouse, Berlin.

Herr Leschetizky, the Viennese pianist, will, next month, undertake a concert-tour, in the course of which he will visit Leipsic, Bremen, Wiesbaden, Strassburgh, Cassel, and Mannheim.

The first Patti operatic *Matinée* on the 2nd inst., at the New York Academy of Music, took place before the largest audience ever known in that building. The opera was *La Traviata*.

The medal presented in 1834 by the Decurional Council, Geneva, to Paganini, has again come into the possession of the Municipality and been placed in the same case as the renowned artist's violin.

Lo Bianco's new carol, "The Christmas Message," just published by Novello & Co., will be welcomed wherever Christmas carols are sung. Easy, bright, and effective, it cannot fail to be a favourite.

The Vaudeville Theatre is not to be so exclusively given up to old English comedy as might be inferred from its recent productions. The next piece to be brought out is a new and original comedy-drama from the pen of Mr Byron.

Battistini, the barytone, who returned only a short time since from Rio Janeiro, received by telegraph an offer from New York, but was forced to decline it in consequence of previous engagements for Madrid and London.

Mdme Colletti (a pupil of Signor Schira) made her *début* at a concert given at the Town Hall, Stratford-on-Avon, on Thursday evening, December 14th. She possesses a soprano voice eminently suited for dramatic music, as was apparent in her rendering of Signor Schira's fine song, "Love lives for aye." Mdme Colletti is likely often to be heard in our London Concerts during the ensuing season. The refinement of her style and the beautiful quality of her voice being sure to command attention.

Miss Frederica Jennings, a pupil of Professor Goldberg at the Royal Academy of Music, made her first appearance at the vocal and instrumental concert, which took place on Friday the 1st December, under the direction of Mr Manns, at the Crystal Palace. She sang Mr Dudley Buck's "When the heart is young," and Mr F. Clay's "She wandered down the mountain side," with decided success. Miss Jennings possesses a powerful and clear toned voice, well adapted for the soprano music in oratorios.

Messrs Puttick and Simpson last month sold by auction at their rooms in Leicester Square the orchestral music of the Sacred Harmonic Society. The prices realized were as a rule moderate. For the various relics the bidding was more brisk. The principal lots were as follows:—Crotch's *Palestine*, manuscript full score, the only copy known—the original score is in the British Museum; £5 5s. (Littleton.) Handel's pitch-pipe, £13 10s. (Edward and Sons.) The Chairman or President's Hammer of the Sacred Harmonic Society, made of oak taken from near Shakspeare's tomb, silver mounted, with inscription, £3 10s. (Birens.) Bronze statuette of Handel, after the celebrated work of Roubilliac, executed by Messrs Elkington, 22 inches high, £25 10s. (Edward and Sons.) A set of 30 chromatic bells, 2 1-5 octaves, with piano-forte action, in iron and walnut-wood case, £8 15s. (Beck.) A Broadwood rosewood grand pianoforte, 6½ octaves, £10. (Bigmore.) Messrs Edward and Sons who were acting for Mr George Mence Smith (a member of the Society), purchased the relics with the intention of presenting the statuette to E. H. Manninger, Esq., the honorary secretary of the Sacred Harmonic Society, as a memorial of long and pleasant musical association. The pitch-pipe, bought for the same gentleman, is especially interesting as evidence of the difference of pitch between Handel's time (1759) and the present.

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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